



**NEW ALBANIA**

**1970  
No. 2**

**YEAR XXIV  
ANNIVERSARY**



# NEW ALBANIA

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### NEW ALBANIA

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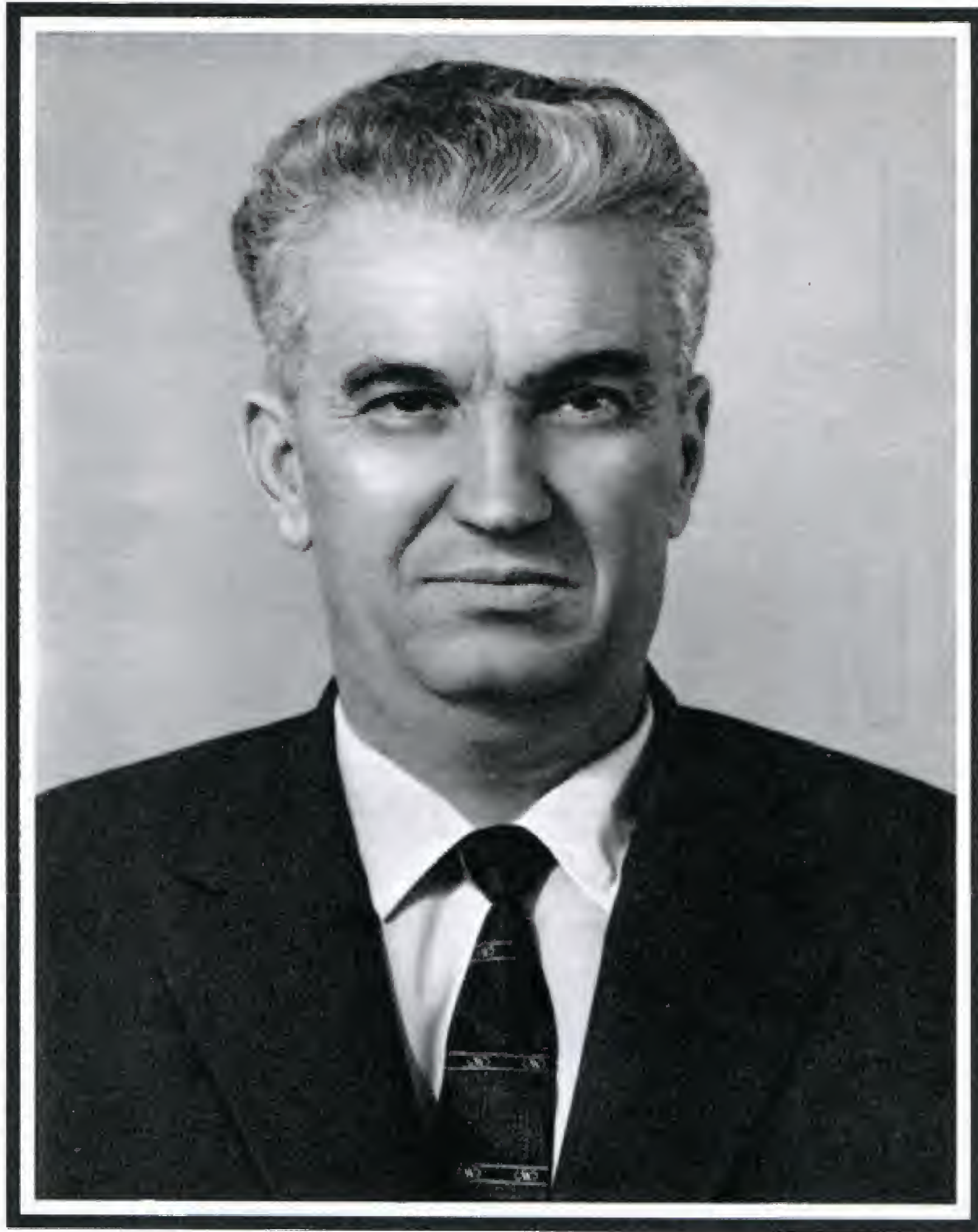
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# Comrade Gogo Nushi Breathed His Last

**Member of the Political Bureau of the CC of the PLA, Vice-President of the Presidium of the People's Assembly, President of the Central Council of the Trade Unions of Albania, Vice-Chairman of the General Council of the Democratic Front of Albania**

On April 9, 1970 Comrade Gogo Nushi, Member of the Political Bureau of the Central Committee of the P.L.A., Vice-President of the Presidium of the People's Assembly, President of the Central Council of the Trade Unions of Albania, Vice-Chairman of the General Council of the Democratic Front of Albania, breathed his last.

Gogo Nushi was born on December 15, 1913 in the Vuno Village (Vlora District). When he was 14 years old, forced by the difficult economic situation, he emigrated to France. He worked as a worker among the French working class for 12 years running, where he was distinguished for his revolutionary activity. In 1935 he was accepted member of the French Communist Party and was charged with various Party responsibilities. During his stay in France alongside of his active participation in the revolutionary movement of the French working class, Gogo Nushi exercised a wide revolutionary patriotic activity in favour of Albania, for her liberation from the hateful anti-people's regime of Ahmet Zogu. He vigorously worked at organizing emigrated Albanians and became a distinguished participant of the Albanians' Federation of France. After the fascist occupation of Albania, he returned to his homeland in 1940 to take part directly in the liberation struggle. Shoulder to shoulder with Comrade Enver Hoxha, he worked and fought with all his might for the strengthening of the Albanian Communist

Party (today the Party of Labour of Albania), in the bosom of which he fought with a high revolutionary spirit from the day of its foundation up to his death. During the anti-fascist struggle under the leadership of Comrade Enver Hoxha, he was in the lead of the Party organization of Tirana, led the resistance of the people of the capital, the actions of the guerrilla units, organized and mobilized masses in the National Liberation Struggle. Here he was singled out as a brave and talented leader and organizer.

After the liberation of the country, Comrade Gogo Nushi fought with all his might for the reconstruction of the homeland and for the victory of socialism.

During this period he has been charged with high Party and state responsibilities, as Secretary of the CC of the Party, Vice President of the Presidium of the People's Assembly and Vice-Chairman of the Council of Ministers. From 1958 up to his death Comrade Gogo Nushi fought for the preserving and the strengthening of the Marxist-Leninist unity of the Party threatened by its home enemies, he resolutely fought for the defence and the consolidation of historic victories of the people's revolution, against all the enemies of the Party, of our people and of Marxism-Leninism, against imperialists and revisionists of every colour.



# On the Occasion of the

# LENIN AND ALBANIA

Stefanaq Pollo

The ideas of genius of Lenin, his brilliant works, spread their life-giving light and influence all over the world. His name became one of the most beloved of the oppressed peoples and small nations.

Leninist principles on the full right of the peoples to self-determination until they win complete independence, on the rights of big and small nations, were embodied in the foreign policy of the new Soviet state that was led by Lenin. Imperialist states had made much of the small nations and turned them into a market of commodity and exchange money. Their hateful features are particularly seen in relations to little Albania. The predatory imperialist policy took ugly shapes especially after the proclamation of the independence in 1912. V. I. Lenin, as an ardent internationalist defender of the interests of the small nations, missed no opportunity to denounce the demagoguery of the imperialists, pointing out their real aims and showing out the ways of salvation and how to do away with the imperialist yoke. In October 1912, Lenin denounced the expansionist aims of Italy and Austria towards Albania. The Socialist International Congress of Bazzel (Switzerland), that was convened a month later, and where the Russian Bolshevik Delegation, headed by Lenin, played a very important role, for, it denounced the aims of the Great Imperialist Powers on the Balkans as well as those of the Balkan bourgeoisie acknowledged the Albanian people's right to a free and independent life.

At the outbreak of the First World War, Lenin intensified the struggle against the opportunists of the Second International, which had passed over to nationalist-chau-

vinistic positions and had turned into supporters of imperialist policy, disguising their betrayal with the slogan of defending motherland. With regard to this, Lenin, several times goes back to the Albanian issue, aiming not only at unmasking the plots of the Great Powers, but also at substantiating the necessity of the liberation struggle of the small nations, the progressive and revolutionary character of this struggle as well as the need of safeguarding the national interests of the small nations from the imperialist aims. Lenin would say: "The dialectic of history is such that the small nations, powerless, as an independent factor in the struggle against imperialism, play the role of one of the ferment, one of the bacilli that help the emerging on stage of the real force against imperialism and namely of the socialist proletariat". The just struggle of the oppressed peoples for the "defence of motherland" was regarded by Lenin as a struggle that was linked up with the most important popular interests, as a national liberation struggle which embraces the broad masses of the people and is aimed against feudalism, absolutism and the foreign yoke. The imperialists had signed treaties, which they kept secret from the peoples. One of them was the treaty of the powers of the Entente and Italy of April 1915, which, beyond all others, envisaged the division of Albania.

After the victory of the October Revolution, one of the first acts of the Soviet Government was the publication of all the imperialist secret treaties, including also the three treaties that dealt with the division of Albania. With their publication Lenin rendered a very important service to the Albanian national movement. The London Treaty, the contents of which were already made known to Albania, was referred to by



In the framework of the centenary of V.I. Lenin's birth, in our country were held a number of scientific sessions, devoted to the teachings of the great leader of the international proletariat.

About 30 works of Lenin were translated into Albanian since the National Liberation Struggle. After the liberation of the country the complete translation of his works was done, whereas many of his articles and speeches according to the problems they treat are summarized in separate volumes.

- DËSHIMI I INTERNACIONALES
- OPORTUNIZMI DHE DËSHIMI I INTERNACIONALES
- INTERNACIONALJA E TRËTË DHE VENDI I SAJ NE HISTORI

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# Centenary of V.I. Lenin's Birth

the Albanian patriots in their protests against the aims of the imperialist powers in Albania. The anti-imperialist movement for freedom, independence and the territorial integrity of the Albanian state took wide proportions and it led to the Congress of Lushnja in January 1920 and to the heroic Vloera battle in June-July of the same year, that threw the Italian occupationists into the sea.

The Leninist ideas on the social freedom of the workers and peasants and the decree of the Soviet Government on land had begun to penetrate through press and from mouth to mouth in Albania. They aroused hopes and strengthened the confidence that the class of propertied landlords which were stuck like a leech over the Albanian torso, would be overthrown and the peasant would take possession of the land that he had washed out with his sweat generations on end.

The democratic, anti-feudal movement in the year 1920 came to the forefront.

It was precisely during those years that the name of the great leader of October Revolution and the Soviet state is referred to with respect and love by the most progressive people of Albania. The Albanian press carried articles about him and his name became a true symbol of the new life. The patriot Avni Rustemi in February 4, 1924 demanded from the Constituent Assembly that Lenin's name should be mentioned with respect and in token of sorrow at his death, keep a five-minute break for he defended the high principles of mankind and was the first to denounce the secret treaty of 1915 that aimed at the division of Albania". And appraising the great contribution Lenin had made to the Albanian national issue, with the publication of the London Treaty, the

Albanian newspaper "Politika" wrote in February 1924 ". . . the foundations of our state were laid since then by Lenin". Having the teachings of Lenin as a compass, the Albanian Communists, at the outset few in number, but determined and confident in their just cause undertook the difficult struggle to organize the Albanian Communist Movement and mobilize the workers and the other labouring masses against king Zogu anti-popular and anti-national regime, as well as against the Italian fascist invaders. With the founding of the Party of the Albanian Communist with Comrade Enver Hoxha at the head in November 1941, Leninism found in Albania the consistent application of its fundamental principles. The Albanian Communist Party itself was a Leninist one, which would hold aloft the triumphant banner of Marxism-Leninism. The great victory of the antifascist National Liberation War and popular revolution was at the same time the victory of Leninism over sectarianism, dogmatism, and opportunism, a victory of his teachings on the national issue, socialist democratic revolution, armed uprising and the dictatorship of the proletariat etc.

The building of the new socialist society that our Party and people set out for, was a new battle and as difficult, if not more difficult than that against the foreign invaders. Lenin had said that it was more difficult to hold state power than to seize it. In order to carry out such a new historic task it was required, first and foremost, as during the war, firm loyalty towards the fundamental principles of Leninism and their creative application in the present and specific conditions of Albania. The Party and Comrade Enver Hoxha not only did not let the banner of Leninism slip off their hands, but held and are holding it aloft and

are defending it from the incessant and fierce attacks of the imperialists and revisionists.

The successful construction of socialism demanded, on the other hand, that the Leninist treasure should become a property of the whole Party and broad masses of the people. Since the founding of the Party, the Central Committee insisted on "ideological uplift of cadres, by studying Marxist-Leninist theory". Due to the Party's care, during the National Liberation War nearly 30 of V. I. Lenin's works which served for the education of a whole generation of Marxists who had taken up arms for the liberation of the country, were translated.

But the works of Lenin were translated, printed and distributed especially after liberation. Their systematic study became a component part of the education in the People's Republic of Albania.

Tens upon tens of Lenin's works printed in hundreds and thousands of copies spread the Leninist light to all the parts of our motherland. In the ideological life of our country important events, were, particularly the printing in Albanian language of the selected works of V. I. Lenin in two volumes and later his complete works. Alongside with the precious materials of our Party and Comrade Enver Hoxha's they help our Communists and the whole people to raise their ideological level, to successfully carry out the great tasks of socialist construction.

Leninism has found its splendid incarnation in our new Albania, in the glorious socialist works, in the fields of industry, agriculture, culture, in the correct policy of the Party, which, with courage, determination and wisdom, is leading our people on the way towards communism.



Lenin-Stalin Museum in Tirana is visited by thousands of people of our country. They learn there about the life and the deed of the great leader of the revolution.





# Chemistry and Agriculture

Chemical fertilizer is first used in Albanian village after liberation. Chemical industry is one of the youngest branches of our industry. The setting up of two big plants — one for nitrate fertilizers and the other for phosphate fertilizers made it possible that Albania surpass many countries in using chemical fertilizers. In 1968 there were actively used in our country 79 kg of chemical fertilizer per hectare of arable land (in 1967 Greece used 68 kg, Spain 36.8 kg, Yugoslavia 60.4 kg, Hungary 66.8 kg, Italy 72.6 kg).

photo: — The Chemical Fertilizer Plant of Laçi (photo by P. Ciel.)





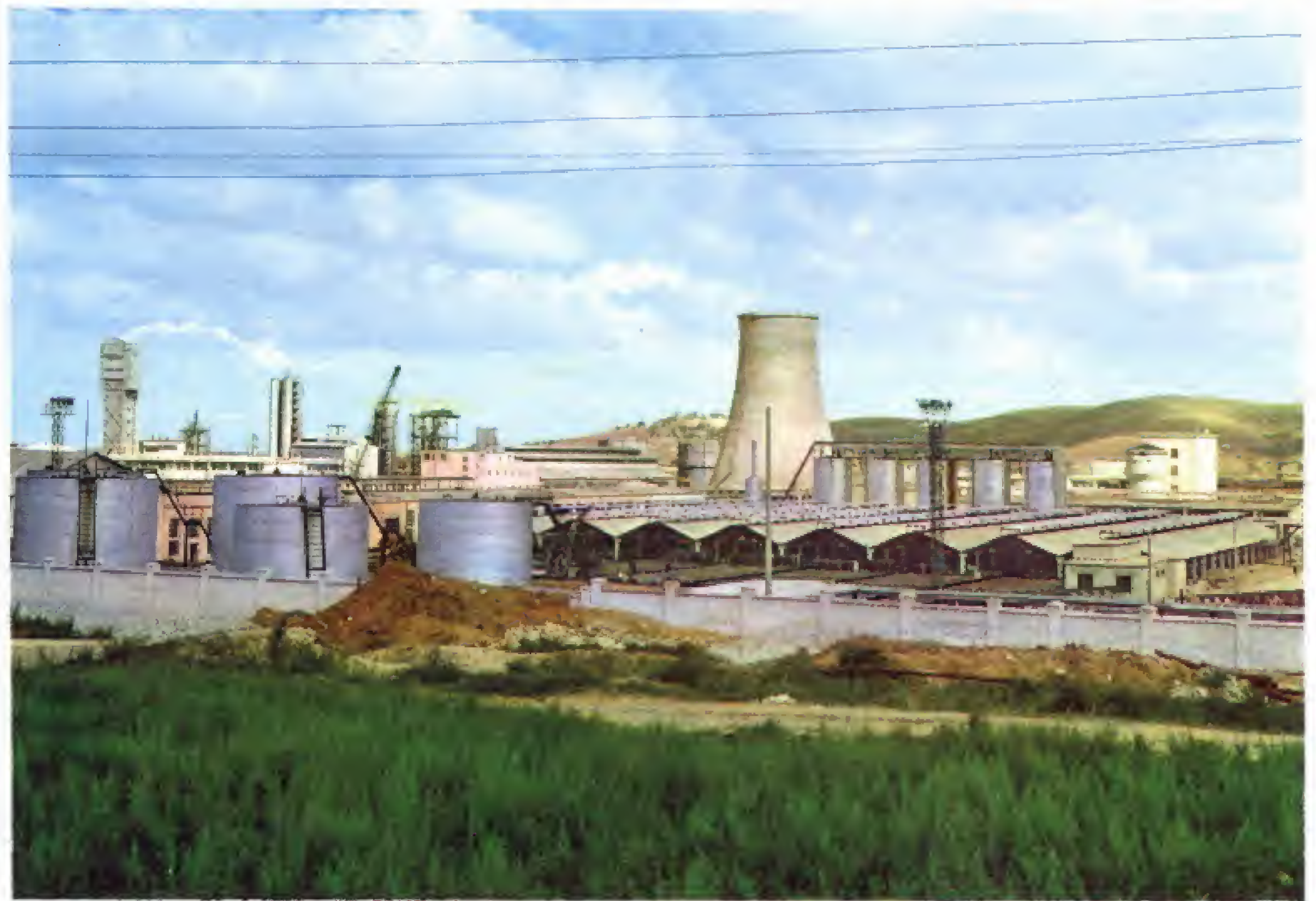
Use of chemical fertilizers has helped increasing the rendition of production per hectare. In 1965 there were reaped 10.5 quintals of wheat whereas in 1968 were taken 14.1 quintals per hectare.

photo by P. Ciel



Nitrate Fertilizer Plant in the Fleri City.

Photo by S. Xhillari



Insecticides are thrown in the fields by means of airplanes. Our Chemical industry now turns out a great number of insecticides.

Photo by S. Xhillari







Hyrmet Mullai, a mechanic: One year before my coming here I had graduated from a two-year professional-school of work-reserves. I came here as rank-and-file worker, having with me only my youths and strong desire to become a good mechanic. Now, when almost five years have passed, I can say that the

"Tractor" Plant has become a great school for me. Here everything is mechanized. The evening technical school is near our plant. I was immediately enrolled in and attended it regularly. Now I have become a lathe and fraise operator and a rectifier. In short I can handle all the metal-cutting machines. Now I am a shift master and a worker of the sixth category.

Our life presses ever onward with vigorous rhythm. What might seem sufficient today, will leave much to be desired tomorrow. In order to keep up with the times I will attend the university branch courses at our plant. The "Tractor" Plant has a bright future in store. I realize that I must study hard in order to broaden my horizon of knowledge. Thus I'll become a good mechanic worthy of the job at this plant.



Bukurie Rada, a rectifier: Yes, I have also been working here for almost five years. In our plant all the roads to a further advancement are open. I have loved the book and the school since my childhood. When I came here, I realized that my dream for continuing my studies, would become a reality. Besides the even-

ing technical school we have here a branch of the Tirana State University. Now I am a student of the first course of the mechanical engineering branch of the university at our plant. Comforts have been created for those who attend either the technical school or the branch. Perhaps you will come here after five years, too. I will try my best that you find an engineer in me by then.

On the three week days we have classes, the plant releases us from work ahead of time this affecting not our wages. During the period we take our examinations, we get considerable attention on the part of the plant which creates for us most favourable conditions so that we have enough time to prepare the exams and achieve good results in them.



Suzana Zekthi, a lathe operator: Since in the secondary school I have liked the stage. I felt happy when coming on stage to recite verses or even to dance with our dancing group.

During these two years in the plant my desires for the stage have become stronger because the possibilities are greater too.

First I joined the variety group, then that of the theatre. Alongside my lessons I find enough time to prepare the roles assigned to me. I prepare them eagerly. In a variety show entitled "Shake the dust off", which has been staged for several times, I was given roles to play. During the play as well as here, in the workshop, I feel happy because of the applause and the friendly words of our plant workers. Now we are making preparations to put on stage, "The Poor Ward", a drama. Yes, the amateur artistic movement is very well-organized in our plant.

To tell the truth, when I decided to work here, I thought I had once and forever suppressed my passion for the stage. But the reality has proved just the contrary of it.





# We, the Youth of the Plant.....

The "Tractor" Plant is one of the biggest enterprises of the capital, where the majority of the workers consists of youngsters. Our magazine correspondent met some of them who told him about their work and life in this plant.

The Tractor Spare Parts Plant in the capital is often called "The plant of the youth" for the overwhelming majority of the collective is constituted by young people.  
Photos by S. Xhillari



Latif Sula, a blacksmith: I have been a blacksmith, and it seemed to me that for a smith there was no horizon beyond the anvil and the smithy. That's why I put an end to the studies just after finishing the secondary school. But when I came here, I realized how wrong I had been. I think that smith's

workshop is the father of mechanics. We have the pneumatic hammer instead of the anvil, modern furnaces instead of the hearth. Under these conditions, I felt both happy and despaired. I felt happy because this workshop is a real lecture room, and I was despaired because, I realized my legging behind, as compared with the conditions I found here. The handing of modern machineries needs learned men. So, I started again, the school with fresh energies. Really, it is a bit late, but anyhow I am doing well. During four years I have tried to make even some rationalizations. The results have filled me with a particular joy. Last year I invented a device for producing crowns which doubled the daily productive rate. I have also made a number of modifications which have influenced on the increase of production in our workshop.



Fatmira Gument, a controller in the instruments' workshop:

One of the most attractive aspects of the life in our plant is the spare time. In these 4-5 years that I have been working here, I have been given the chance to get better acquainted with my country through excursions and other activities organi-

zed by the plant. We have visited the Berati Museum-Town, Vlora, Shkodra, Korça, Lezha, and other places.

I mentioned first excursions because I like them more.

There are many youngsters among us who are fond of mountaineering and skiing. For me too, the days passed in the snow-covered Dajti Mountain will remain unforgettable.

A good part of our free time is also occupied by ball games, such as volleyball, basketball, and football. In these kinds of sport competitive matches among the plant workshops have been organized.

Also frequent are the evening parties. In most cases these are organized together with the Faculties of Engineering, Medicine, and Economics of the Tirana State University. Generally speaking our free time is filled with such activities . . .



Erinta Mezini, a worker in the founder precision instruments:

I feel like laughing when I recall myself of two years ago, when I was about to start my work here. I was a shut-to-myself by nature, even a bit timid. But my coming here influenced on changing my nature. Life in our plant is so

vivid and so stormy that you can't fail joining it unhesitatingly. I may say that the plant is everything to me. I had never thought that the day would come when I would become such an activist of the youth organization as to be sent to help the other youth organizations. Last year I went to Hekali Village of our region and stayed there for a long time. I may say that my work there was highly appreciated.

I have made friends with many a comrades here. From the very start out they so helped me that I was able not only to master my profession but also become one of the advanced workers.

My life has become richer and full of meaning. Everyday that passes brings with it something new which is joyful and happy. I will do my best to render my contribution to the lively and vigorous life of our plant.



# Albanian Economy in 1969

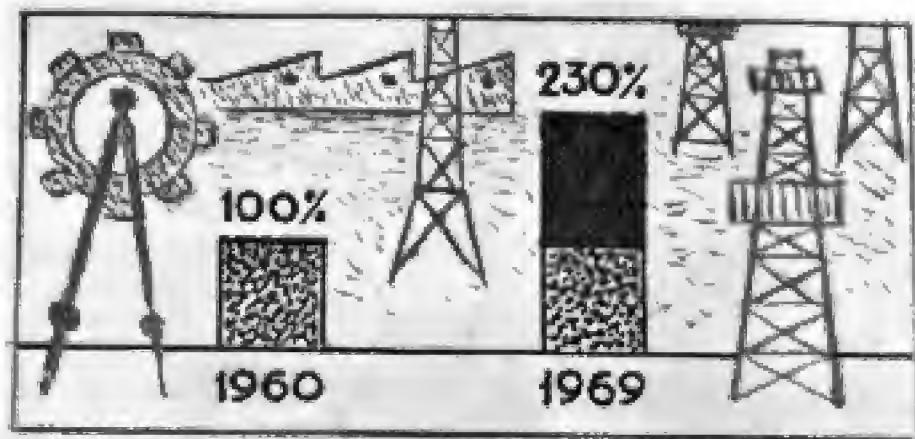
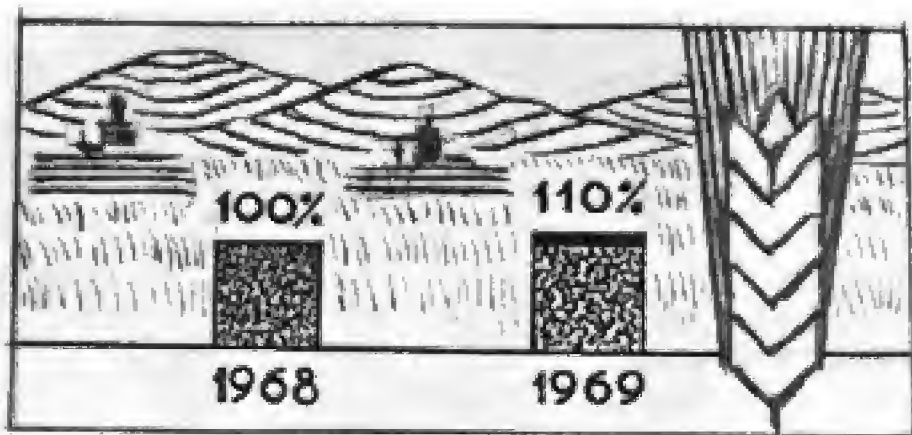
## Figures and Facts

— In 1969 the level of the whole industrial output fixed by the Party 5th Congress for the year 1970 was overfulfilled at the rate of 500 million leks, agricultural production increased 10 percent compared with 1968 year, and were successfully carried out the tasks in the field of construction, transport, trade, culture, education and health, etc.

Graphic 10/1 follows

— In comparison with 1966 year, the total industrial output had an increase of 66 per cent and 2.3 time more than 1960 year.

Graphic 10/2 follows



— In 1969 the first electric bulb of Albanian make was produced, the full complex of "Mao Tsetung" Textile Combine was completed, the Precision Instruments Plant was put in operation as well as the Themo electric Plant, the oil processing one in Fieri and a number of other factories.

— During the 1969 year the national incomes increased by 61 per cent in comparison with 1965.

— In 1969 there were set up twice as many dwelling flats as in 1966. 9,600 social-cultural works were set up in the countryside alone.

— By the end of the year 1969, 1,380 villages out of 2,546, the Peoples Republic of Albania has, were electrified.

— By the end of 1969 the prices of retail goods went down, favourable measures on peasantry were taken and the system of taxes was abolished. Albania became a tax-free country.

— Within four days of 1969, the state spent on education as much as the state budget of 1938 had been.

①



②



③





# At Construction Sites



The construction of the tower of the thermoelectric-station in Korea.

Photos: by N. Xhufka

① The construction of the main structure of the thermoelectric-station in the Korea City.

② The new glass factory in Kavaja will begin operating in May, this year. It will turn out glass articles and wide consumer goods. Most of the workers are young boys and girls. In a near future, this factory will produce articles for export too.

photo by P. Ciel

③ A year ago began the work for the construction of the 54 kilometres long Elbasan Prenjas Railway Tracks. This is a youth undertaking. This construction site has become a great school for educating thousands of young workers, students and peasants, 2,560 volunteers from 15 regions of the country are working at 20 kilometres track and at 50 works of art and 3 tunnels. They have started laying tracks in some sectors.





Duet from the ballet "The  
Lass of mountains". In  
roles: Zoica Haxho and  
Petrit Vorpsi.



# The Lass of Mountains



This scene is played in Drande's house, one of the Lass' comrades. Drande's father, Zef is not willing to let her daughter continue studies.

Feast in the village, on the occasion of land distribution.



The ballet-dancer, Zoica Haxho in the part of the Lass.

photos by: S. Xhillari

The ballet troupe of the Opera Theatre put on stage "The Mountains' Lass" ballet. "The Mountains' Lass" is the third national ballet and we may say that it marks a leap forward for the Albanian ballet. Our music and choreography show the high level of the artistic mastery, they communicate with each other and give dramatization to the performance.

The new ballet put on stage preserves Albanian features. Both music and choreography are skilfully based on our folklore and a good work is done to harmonize dances to the classical ballet. The ballet in itself preserves its traditional form sticking one's eyes in different varieties — in duets, quartets, dances of girls and children as well as in massive scenes.

The music of the composer Nikolla Zoraqi is very communicative with the audience, it has succeeded in detailing the idea of the scenario.

The ballet "The Mountains' Lass" is based on the drama under the same title, written by the writer Loni Papa.

The event takes place in the first years of post-liberation period, in a village of North Albania. The villagers are celebrating the land given to them by the land reform. The lass is singled out among the dancers (She is named "the lass" having no other name because her father quarrelled with the church and his daughter was not christianed). Now this girl has turned her own house into a school for the village girls and is overjoyed to see her comrades learn the "A" letter. The "A" letter is the first letter of the alphabet, it is the start of the new life. Lass's attempt for women and girls emancipation has become a problem for class enemies — landlords and armed bandits not yet liquidated in the first years of the liberation and for the village priest who sought to check progress. The enemies warn that they have sentenced the lass to death, but she is fearless and goes on her way.

One night the armed bandit enters her house and tries to make her wipe off the written words from the blackboard: "The Party gave us freedom", but she loudly reads them instead. The enemies killed the lass but the villagers come and arrest the spies and defeat the hostile activity of the priest.

The peasants called the heroine merely: "The Lass of Mountains"



# Our Post Bag

**Bairi Mohamed** — 1 Rue de la Justice Lakh-daria, Département de grande Kabulie-Algerie

... I take the initiative in writing you to express my sympathy for the Albanian comrades after having been successfully informed your country and youth through "New Albania" Magazine . . . . .

**Limon Daniel** — Chez Neuguier Francis 8 Rue des Tannours 57 Bouzonville-France

I send you my best wishes on the New Year. Socialist Albania is 25 years old now always following the path of revolution of Marxism-Leninism . . . The Albanian people have always held aloft the red banner of revolution, fighting side by side with their class-brother, the Chinese people, against imperialism, revisionism and reaction. I feel happy about all the achievements of the heroic Albanian people led by the Party of Labour and Comrade Enver Hoxha. My heart stands beside Albania because she is an example that gives me courage to face the class enemy . . .

**M. Hadj-Henni Benali** — Groupe Socalire-El-Asnam-Algerie

I have the honour to write you asking information about Albania and hope to receive an answer to my letter. I am happy indeed to ask and receive encouraging information about your country. I hope to read stories and receive letters from Albania.

**Edo Kunstek-Casilla** 859 Cochabassaba — Bolivia

Dear comrades, I wish from the bottom of my heart a happy New Year to the Editorial Board of the "New Albania" Magazine and the Albanian nation.

"Good Morning, eagles' nest, witness to the century-long struggles for the liberation of the country: Let glorious Albania flourish".

**Sjui He Czinj** — Rue Shancibellu 225-Shanghai-R.P. de Chine

I am a pedagogue of the Russian lan-

guage in one of the Shanghai universities. I love Albania, your marvellous country, and regularly read your bi-monthly magazine, "New Albania" I feel happy about every victory of yours in the socialist revolution. Your heroic struggle inspires us and draws us together towards the path of communism. We always feel ourselves near one another in spite of the great distance which exists between our two countries.

I wish I learn more about your country, that's why I have started studying the Albanian language.

**Nativa Libros**

I am extremely glad to have received your letter dating November 15th, 1969, by which you inform us of your sending us 100 copies of your "New Albania" Review. We also express our gratitude for your hearty welcome to our letter of October 23d, 1969. By means of this letter we wish to inform you that we are very much interested to establish a regular correspondence with your institution to make possible our strengthening of the friendly relations between our institutions.

**Seif Al-Dien Muhamet Saad Soudan** . . .

I am writing this letter to you in order that you may register my name in your list of subscriptions to the "New Albania" Review published in Arabic language. Your Review gives us a true picture of the development of the People's Republic of Albania in all fields: social, political, economic and cultural. Your Review gives in lofty examples and makes every Arab reader clear about the attitude of the Albanian people and Government towards different international events and particularly towards the cause of the struggle of the heroic Vietnamese people in South and North, it clarifies the struggle of the Arab, Palestinian people who fight unceasingly against the imperialist forces and their Israeli lackeys.

By means of this letter I want to express you our deep and boundless love for you, for the Albanian militant people who are comrades-in-arms of all the peoples fighting all over the world and particularly of the Arab people who fight to carry out the unity, socialism and freedom.

I wish that this letter may serve the strengthening of our relations and being a young Arab man, I have a great faith that Marxism-Leninism is the only solution to save all the peoples of the world who suffer from backwardness.

**Melle Francoise Sequin** 5 Rue Bouguerean — Bordeaux 113 France

Allow me please to warmly and sincerely thank the Editorial Board of the "New Albania" Magazine for the long answer made to my letter. Unfortunately I have not been able to reply to you earlier and apologizing for it I express my gratitude to you for your answering sincerely to my questions. I continue to receive the "New Albania" Magazine. With deep interest and passion I read your beautiful magazine and very soon I'll send you my impressions on the last issues.

**Bruno Bruneti** — Via B. Buoizzi Nr. 253 Campi B.50013 Firenze-Italia

You invite readers to make their remarks and suggestions concerning the contents of the "New Albania" Magazine. Allow me to tell you my opinion. I do this, for I'm an old friend of the Albanian people, for I had been a fighter with the A. Gramshi Battalion which was part of the First Albanian Partisan Brigade. That's why I look upon Albania as my second homeland.

"New Albania" Magazine is, no doubt, a beautifully illustrated magazine that effectively achieves its aim to illustrate and as to make known to the world the brilliant document the life of your country as well successes achieved during these past 25 years.

On pages 4-5 of the Nr. 4 1969 issue of



your magazine I found a very interesting photo comparison of yesterday's and today's countryside which I would suggest to always do it.

To those who have been in Albania and particularly to those who have fought together with you and who know the customs of the country, the photo documentation "New Albania" Magazine presents is quite sufficient but it is better that the example of pages 4-5 be repeated as much as possible . . . .

**Derrouiche Cherif** — 20, Rue Bouhanna Mes-sond 16 Fedj-M'Zala Constantine-Algerie . . . . I am a young Arab that loves your country and people. I am eager to see your successes achieved in industry, agriculture, education, tourism etc. I am very keen on the revolutionary youth of your country, on that revolutionary youth who has and is supporting the socialist system and is standing firm against the plots of the enemies of the peace and of the peoples. I am eager to see the great and rapid development of your country. I have full faith in the sincerity and loyalty of the friendship of your people to the Arab peoples.

**Karl-Heinz Jebram** — 469 Herne Hibernisster 52. Bundesrepublik-Deutschland

I turn thanks to you for the letter and books you kindly sent me. As I am very interested in your country I will start learning the Albanian language. Would you, please, help me with any English-Albanian dictionary of any grammar books. I would also like some album or some photographic book from your country . . .

**Barry Thierno** — Abdoulaye B.P. 127 Kindia-Rep. de Guinea

. . . For the first time I received in January 10, 1970 the Nr.4/1969 issue of your "New Albania" Magazine.

What struck me most are "Woman in Struggle" which helped me learn that she has fought shoulder to shoulder with the man for the country's liberation. "Further revolutionization of the school" is the second theme you treat of. It was of interest to me to learn about how Albanian pupils and students make use of all the possibilities given at schools, about how illiteracy has been liquidated in your country under the leadership of Comrade Enver Hoxha and the Party of Labour of Albania. I say, here in Guinea many are the youth interested in your country . . .

# CHRONICLE



The Vienna Mayor, Bruno Marek and Petterman in the Albanian pavilion of the exhibition on tourism.

Vienna, February 1970

## Photo-Exhibitions and Films About Albania

In February the Austria-Foreign Countries Cultural Association organized in Vienna, in the Palfy Palace, the 7th International Photo-Exhibition on Tourism, where 25 states are represented. In this framework the Austria-Albanian Friendship Association set up a pavilion on Albania's tourism, in one of the halls of the palace. The Albanian pavilion was visited by the local authorities and representatives of the diplomatic corps and by many people and tourists.

— In "Atelier" Hall of Alexandria (UAR) a "25 Years of Socialist Albania" Photo-Exhibition was opened in February. The many visitors showed special interest in the successes achieved in our country under the people's regime during the past 25 years. On this occasion there was shown in a separate hall of "Atelier" an Albanian feature film for the Albanians living in Alexandria. This film was also shown in Cairo for the African students.

— With the interest of the schools department of Mistalbach City of Austria and the members of the Austria-Albanian Friendship Association there were shown for the students, pupils and their parents two documentary films "Songs and dances from the popular spring-source" and "Round Albania". After the films which were warmly received, the representative of schools department expressed his wishes for the strengthening of the friendship between the two peoples.

— In one of the halls of the exhibitions in the centre of Algier City the Photo-Exhibition "25 Years of Socialist Albania" was opened.

In the opening of the exhibition took part many personalities, working people of the city as well as heads of diplomatic missions accredited to Algier, and representatives from the National Liberation Movement of Africa.

## Programme on Cultural Exchanges Between the People's Republic of Albania and the Republic of France

The programme on cultural, scientific and technical exchanges for the year 1970 between the PRA and the Republic of France was signed in Tirana in February.

For the Albanian side the programme was signed by Misto Treska, Chairman of the Albanian Committee for Cultural and Friendly Relations with the Outside World, and for the French side by Filip Hyson, Vice Director of the General Department for Cultural, Scientific and Technical Relations of the Ministry of Foreign Affairs of France.



# The School



Though deaf, I can hear like all others.

**Nonda Bulka** — writer

— May I bother you to ask where the school of the blind and deaf-mutes is?

— It is that little gate to the left over there.

Entering it I saw smiling boys and girls descending a steep staircase, some of them singing in a mute voice. I was surprised at the sight and asked a 12-year-old boy: "Where is school of the blind and deaf-mutes?"

— You've entered the sight place. This is the very school you are looking for. I may take you, if you like, to the school director's office Comrade Bulka (to my great surprise he pronounced my full name). Perplexed I went into the director's office. What I saw and heard perplexed me, I explained all this to the director who laughed at my words.

— "The blind who brought you here must have recognized you from the voice which he heard a few months ago. They never forget the voice of those who speak to them at conferences or other events. The weak sense of sight has made some other senses stronger.

This 8-year school has 40 pupils or so together with 12 teachers. I entered a class room where the lesson was going on. The teacher was a young lad with black eyes. His name, was Dilaver Zgjani. I asked him: "Why did you chose to teach just in this school.

— Myself being blind, in the past I considered it my duty to teach here. More than anyone else, I can realize the thirst of the blind for knowledge and culture.

These modern apparatuses enable children to normally pursue studies.





# Which Gives Eye-Sight to the Blind



A lesson on geography.

photos by: S. Xhillari

— Is your eyesight all right now?

— Oh, yes, now I am fully capable to make my contribution to the society just as you others do. I have long been looking forward to the opening of this. With my own efforts I learnt relief letters. I finished secondary school in Korça and middle school in Tirana. Then I went on with my studies at higher school. Now life has got a meaning for me and for these pupils".

Then he turned to the class. It is a lesson on geography. There is a huge relief globe on the table.

— Now, show us Dritan where Australia is.

Dritan touches the globe with his swift hands and stops his fingers on Australia.

— I saw other students showing Arabia, the Balkans, South America, Asia not making the slightest mistake. I left the blind for a moment, as a number of deaf-mute pupils invited me to go among them.

One cannot fail to notice the modern apparatuses which serve to raise hearing ability. There are 12 such modern apparatuses like ear-phones which amplify the voice. One of the pupils stands up and reads out the following sentence: "The Party is leading our people from victory to victory". Their keen look at the mouth of the person who is speaking is the key to their comprehension. This, in addition to "mouth training", raising and lowering of the voice, "mirror gestures" (a special lesson) helps them to understand what is being said.

— It's easier to integrate them in life though the lack of sounds in expression and hearing is a hindrance. But what we want is to make them utter sounds and speak. We have to some extent achieved this — said a woman teacher.

We attend then a grammar lesson and a lesson on literature in the third form of the blind. In grammar they analysed the sentence: "Comrade Enver Hoxha is the founder of the Party of Labour of Albania". They analysed it very well. Then they were asked:

"What books have you read"?

Many hands were put up. Almost all of them had read Comrade Enver Hoxha's works, other books such as "How the steel was tempered" "Our Land", Jule Vera's works, the poem "The teacher" and many other books. Some of them read relief-letter books, some others hear them read by their teachers and easily grasp them. The literature anthology has been printed for them in relief letters so they can read it as well as those who can see.

The director tells us that during their vacations the pupils return home where they find their family affection. But it is a fact that they are eager to come soon to the other family named school. Inxhia—a girl from Kremenari of Mallakstra says:

— Here life got a meaning for me. I learnt to play the piano; I know like others the Albanian and foreign composers. I like Vaçe Zela and Qemal Kërtusha from among our singers; of the foreign composers I like Verdi and Chaykovsky. I ask the director:

"Does it ever happen that these pupils have fits of pessimism and want to mind only their own sorrows?"

— It rarely does happen, but this may happen even with us who have normal eyesight and ears. However I should say they immediately pull themselves together and that is soon over.

— How do they spend their leisure time?

— Well, they go to cinema or concerts. They listen collectively to the radio broadcasts and help each other. For instance, the blind listen to a broadcast of a football match and then explain to the deaf-mutes how the goals were scored. It is a kind of "gesture alphabet" by fingers they scribe on the palm and this is how they understand each other. They experience sports emotions just as we do. You can find here football fans of the "Partizani" team, of the "Dynamo" and "17 Nandori" teams.

We go to the dining hall then. It is a wonderful hall both as regards cleanness and order. At each table sit three blind men and a deaf-mute. The latter serves the food to them but they can do even without him. Everything looks perfect here.

— What was their impression of the work at the "Dajti" Plant.

— They were full of joy when they came back from the plant and they said this: "This has been the happiest day in our lives. We too did our bit as everybody does in our society. We felt ourselves capable of being useful like anyone else. This has given a new meaning to our life".

— What will they become in the future?

— It is wrong to think that the blind can be trained only for music. We have proof that they do excellent work in plants as assembly workers and fitters. As for the deaf-mutes we've noticed that it is more fit for them to work as carpenters (boys) and tailors (girls). They are excellent at these two professions, but one should never think that the only thing they learn here is this. They are taught here everything one requires for his general education.



# The World Famous Artist

## On Occasion of His 90th Birthday

The Albanian artist Alexander Moisi who won great fame and respect in the world was born in the family of Moisi who lived in the small town of Kavaja—Durrës District.

Because of the Turkish occupation and of the bad economic conditions Alexander's father like many other compatriots emigrated to Trieste where he married the Arberesh<sup>1)</sup>

1) Arberesh: Albanian population emigrated to stay in the XIV-XV centuries still preserving Albanian customs and traditions.

Amelia De Rada. Soon on April the 2nd 1880 they had a child, he was Alexander Moisi. In 1884 the father of the would-be artist and his family had to come back to their homeland—Albania. Little Alexander went to the elementary school in Durrës. In 1890 his family settled again in Trieste and then in Grac in Austria. There Alexander finished middle school and for a short period pursued his studies in the Vienna Conservatory.

All his life and his creative genius Alexander Moisi put at the service of the world art and of humanity.

The creative activity of Moisi as one of the geniuses of the world theatre may be equaled to that of a theatre school. The actor's sweet voice remains unique and pleasant. One marvels at it even today when listening to his records. His face with its expression, his gestures, art of pantomime—that is his perfect school.

Various leading personalities of progressive schools of theatre of our century unquestionably admired him greatly.

The genius of his figure will witness no dawn. He left behind him a wealth of records of an incalculable value, which is one of the richest in the world, writings and original documents which are also of great value, ten feature films and a rich literature on him.

Moisi as an artist has a universal value and remains actual for our artists and for the foreign artists as well.

The international significance of Moisi's stage creativeness lies in the fact that he gave life with an extraordinary grandeur to the most important characters of the world drama.

Moisi's repertoire shows this most lucidly. He interpreted full of spirit and in a life-like manner some of Shakespeare's great characters. Moisi made speak on the stage Goethe's realistic characters. The merit also belongs to Moisi for having given life to Shiller's heroes like Franc Moor, Marquis Posh Fieske. Moisi played these roles with rare art and beauty evidencing everything which was positive and revolutionary in Shiller himself.

With the same virtuosity he interpreted the tragical characters. Alexander could create jolly atmospheres when acting Molier's heroes or Shakespeare's buffoons. Likewise he masterfully acted some of the man figures

of Eschilu's and Sophocles' tragedies. In "King Edipp" he revealed the tragic and enigmatic character of this work, whereas in "Prometheus Bound" his acting demonstrated man's heroism and efforts for the good of mankind.

Moisi was good at interpreting not only the characters of the classical authors but also of the contemporary playwrights.

Since the beginning of his stage career he felt the pulse of ordinary people who suffered from exploitation and who hated the bourgeois system. Hence his repertory included also plays by the renown contemporary authors like Ibsen, Chekhov, Shaw, Pirandelo etc.

Influenced by the Lew Tolstoy's artistic mastery, our Alexander was further moulded as an actor. Besides Hamlet which is beyond any doubt a monument of glory to Moisi, the interpretation of Fedia Protasov in "The living Corpse."

During 15 years Moisi became the most famous of the biggest theatre in Berlin which was directed by Max Reinhardt, under whose stage direction Alexander's genius shone with splendour.

At first the warmth of Moisi's great art of interpreting was felt on the stages of Austria, Czechoslovakia and Germany, then in Moscow, Leningrad, Budapest, London, Paris, Stockholm, Copenhagen, Bucharest, Milan, Rome, Florence, New York, Chicago,

Istanbul, Mexico and in many other cities of the world. In his performances Moisi addressed the German audience in the language of Goethe, the English spectator in the language of Shakespeare, the Parisians in the language of Moliere.

Though he didn't have the opportunity to show his talent in his homeland, Alexander Moisi never forgot Albania and the Albanians. Everywhere he was he proudly spoke of his motherland.

"I don't want to die as a German actor", Moisi would say, and he tried his best till finally in 1934 one year before his death he was made Albanian National.

He would warmly and longingly meet with emigrated Albanians in Vienna and Bucharest. He used to go to these meetings dressed in black and red, the colours of the Albanian flag.

At present, when our people are persevering on socialist art, at the same time making good use of the best traditions of our art and of the world progressive art, we commemorate with love and reverence the great artist Alexander Moisi. Highly appraising his figure and in his memory the Presidium of the People's Assembly of the People's Republic of Albania awarded Alexander Moisi the title of the "People's artist". The higher school of theatre in Tirana, the Palace of Culture in Durrës and the Durrës Theatre also bear the name of Alexander Moisi.



Aleksander Moisi.



**Anatoly Lunacharsky:**

"Alexander Moisi is a great actor and a progressive man of Europe. Everything in our country attracts him, in particular, the new relations among people in the socialist society, literature, theatres and the education of people.

Faustus is one of the most thrilling roles Moisi ever played. Being in general great, and perhaps, the greatest declaimer of our days he recites Goethe in an amazing manner. . .

**Gerhart Hauptman**

"Moisi's features, among the great actors of Germany, immediately catch our eye. On this is based his talent—a thing which makes him different from other artists. Just like Stradivar when is playing on the violin, a master as Bethoven sounds simultaneously sad, jolly and ardent, the same is Moisi's innermost expression when he is interpreting a poetical work. . .

**Bionsterne Bionson:**

"The musicality of Moisi's voice has deeply penetrated into our hearts because his speech sounds like a piece of music be it in moments of sorrow or happiness. The echo of his voice remains forever in our memory like an unforgettable chord".

**Luigi Pirandelo:**

"Greetings to Alexander Moisi to whom I'll be grateful forever as one of the most perfect interpreters of the many of my figures. Before all else I regret, dear Moisi, for having not been able to admire with my own eyes "Henry the IV played by you, who, as I have been told, is the nicest embodiment of this role."

**Hugo Hofmanstal**

"Moisi is an actor with original striking features which anyone rarely did ever possess. He does not belong to those artists whose strength lies in the metamorphosis, on the contrary his strength lies in the fact that he is able to express his nature purely and delicately. . .

**Stephan Cveig**

"Moisi in Conversations"

. . . A man from the South, always a southerner, he always brings with him the heat of his country's sun. . . He wants the people around him to be lively, full of enthusiasm when discussing something, about to burst out . . . they are discussions about matters of thought, about political problems, these thoughts cover man in its entirety, they have bearing on all times. . . Therefore when you are with him you always learn something new from the core of the truth about the world. . ."

# Distinguished Thinkers and Artists on Aleksander Moisi's Art

**Fermin Zhemie:**

"I have seen Moisi in Salsburg playing the role of "Jederman" by Hofmanstal. It was an admiring role. I know the other characters in whose role he would have the same success in Paris. I hope that his desire and our desire be fulfilled during the coming winter when the International Festival is held".

**Feodor Shaliapin:**

"Our Son"

After an exhausting evening of a performance in the Vienna State Opera House. . . I was having my supper at a restaurant. Suddenly I heard a warm lovely voice calling my name. When I turned back my head I saw "our son" as we used to call him. . .

Throughout the evening, my beloved friend told me about his work, about theatre, about Russia and I was relieved by the fatigue. "I've just come back from your wonderful country", Moisi said. "I successfully played on the stages there. Your public was very enthusiastic".

The next day I saw my friend at the German Popular Theatre playing the title role in "The Cont of Karole". I left the theatre enthused and amazed at the power hidden in that almost delicate body "Bravo, bravissimo. It was really wonderful and I will never forget the overwhelming impression produced on me by his character. Good — bye dear friend, Moisi!"

**Albert Baserman**

"Common sufferings and joys"

It has not been an easy job for Alexander Moisi to become what he now is.

. . . Like myself he has had to overcome one obstacle after another. But one must admire Moisi's strength. He knows what it means not to give up arms in these circumstances.

Of my best reminiscences is my cooperation with Moisi under Reinhard's direction in "Henry the IV; "Emilia Galoti" and "Don Carlos" It has been an extraordinary harmonious cooperation".

**Max Brod**

When one is not very much willing to go to the theatre he may be late for this reason and does not want to listen carefully to what Hamlet says, but a minute has not yet passed, about twenty words have hardly been uttered and he is moved to tears: This is the splendid effect of the gorgeous art played by the arch magician of all the poet magicians-Shakespeare's disciple-Alexander Moisi. I have never seen "Hamlet" so beautifully played; Never did I see Moisi play so thrillingly. . . "Hamlet" must have been written to be played by Moisi and Moisi was born to interpret "Hamlet" and he alone to interpret Hamlet. . .

**Feliks Salten:**

The role of Hamlet represents the highest achievement made by the artistic mastery of Moisi. He held the public's interest at the first scene. A slim, generous young man — this was his appearance. And all this grace covered by a delicate veil of mourning and sorrow — the son's mourning for the dead father. Hardly has another artist ever expressed this as lucidly as Moisi did. . . Never had Hamlet been acted at the very first act so simply and touching with his human nature". . .

**Andre Antuan**

"Moisi's acting of Hamlet won over the French spectator. He played this role with sincerity, simplicity, and naturalness and being not theatrical. . . Moisi's Hamlet on stage was a living human being. . ."



In the role of Faust (in the "Faust" of Goette).



In the role of Hamlet.



In the role of Romeo (in "Romeo and Juliet").

Moisi in the theatrical play of Anton Chehov "Ivanov".







A moment from the work in the Copper Wire Factory, in Shkodra.  
photo by: N. Xhufka





## *A Girl and Thousands of Others...*

She is Lindita Bubi a third year student of the English Department in the History-Philology Faculty of the Tirana State University.

We see thousands of other girls and women like Lindita in the classrooms of schools and university auditoriums.

Lindita and other people of her age can learn about the past of the Albanian woman only through books or stories related to them by the aged.

Lindita can not perceive that the Albanian woman of the past did not dare to think of the bright road which has been opened to her today. In pre-liberated Albania 97 per cent of women were illiterate. There were only 17 women-teachers in the 8-year school network, 4 women-teachers in the middle schools and no women-teachers in the professional schools. There were only 3 woman doctors throughout Albania, no woman engineers, agronomists and chemists. Not a single woman was a member of the Albanian Parliament. Of the 12,800 women of the then Tirana, only 10 had higher education.

32 per cent of the elementary school pupils were girls, in the middle

schools only 2.4 per cent of them were girls. Among them you could not see one peasant girl.

Immediately after the liberation of the country that woman was made equal with men. We now see her in every sector of life and production. Today women comprise 73.7 per cent of the workers of textile industry, over 60 per cent of the workers of food industry, 70 per cent of the workers, medical service and above 48 per cent of those working in the field of education.

There are 570,000 pupils and students in our country with a population of 2 millions. 46 per cent of the 8-year and middle school pupils are girls, 64.3 per cent of the girls who finish middle schools enter the university or the higher institutes. 100 per cent of the girls from 11 mountainous villages who are through with the middle school pursue their higher studies. Of the 20,000 students of the Tirana State University and of the other institutes of higher learning over 7,500 are girls and women.





## **Cadres Who Are Engaged in Production Work**







1) The Agricultural State Enterprise of Sukth (Durrës District) is one of the largest of this kind in our country.

Photo: Sul Gallaj, manager of the enterprise and hero of socialist labour, doing his one month's physical labour in production, together with people of the administration of the enterprise working at the vineyard sector.

photo: by S. Xhillari

2) Anesti Dhori, manager of the Electric-Technical Plant in Tirana, together with the head engineer of the plant Spiro Pleqi, working as lathe operators for one month. The manager of the plant had been a lathe operator in this plant.

3) The chairman of the coop-farm of Luzat Village in Tepelena (South Albania), together with the technician of the cooperative, Beqir Coku from time to time take part directly in production labour in their cooperative farm.

photo: by M. Progonati

Everywhere in Albania, both in town and countryside you may come across leading cadres of all levels, cadres of administrative organs and people of mental work, who are taking direct part in production, side by side with the workers and peasants. While in the building of railway tracks or opening up mountainous roads, the school youth are working enthusiastically. It's a principle of the socialist life of our country that, except for the old aged people and those who are not in good health, to take part regularly and for a definite period of time in productive labour, no matter who they are administrative cadres or cadres of state economic organs, Party's, social organization, military ones, intelligentsia, state enterprises or agricultural co-operative ones.

The productive labour, alongside with studying and physical-military training has been set in as an indispensable component of our school.

A series of important initiatives have sprung up and found a broad support among the cadres and intelligentsia, turning thus into a mass, powerful and revolutionary movement. Such are the initiatives of the cadres of Trashani Agricultural Co-operative who proposed to do 100 standard days a year, that of the cadres of "Enver" Plant for spending of the 1/3 of the time in production or the initiative of the Hero of Socialist Labour, Alo Qose to lead and simultaneously take part in production.

"There is a great ideological and political inspiration, in these praise-worthy initiatives Comrade Enver Hoxha has said, for those who take and enhance them integrate themselves with the masses, narrow difference between mental and manual labour . . . such initiatives are to further revolutionize the concepts of leadership, set up norms, norms that have a profound, Marxist-Leninist and revolutionary content.

The direct participation of the leading cadres and those of the mental work in production is an aspect of profound principle of our social life, of vital importance for the cause of socialism. What is does it lead up to?

First and foremost, it has to do with setting up, preserving and perfecting the truly socialist relations in society. To set up such relations, it doesn't suffice to establish the socialist ownership means of production. For this purpose, it's necessary to set right relations between the leading cadres and broad masses of the people, both in town and countryside. It requires, that cadres, on the one hand, lead, guide and control, as the representatives of the dictatorship of proletariat, whereas, on the other hand, they should regard themselves as servants to the people, to be closely linked up and integrate themselves with the people, to learn from them, to give account and to be continuously under their effective control. This amounts to rightly combine centralization with socialist democracy.

But in socialism there exists the danger that leading cadres may become bureaucrats, divorce from the masses and oppose them, turn from the servants to the people into oppressors, degenerate and thus create a new anti-socialist caste or class, that leads to the liquidation of the dictatorship of the proletariat and restoration of capitalism. The existence of such a danger has already and fully been proved by the historical experience. If it is not taken into account, then it is brought with fatal consequences for the destinies of socialism. But it is not a fatality and can be done away with; if it is taken a right and Marxist-Leninist stand, and if measures are taken not to turn it into a reality. Among the measures the Albanian Party of Labour has taken for avoiding this danger, of great importance are the sending of leading cadres down to the grass-roots and cadres from administrative organs down to production and viceversa; bringing to the leading organs of much more people who are engaged in production and particularly from the ranks of the working class, lowering of higher wages and putting at a just ratio the living standard of leading cadres with that of the masses, deepening of the mass line with regard to the appointment of cadres, strengthening of the Marxist-Leninist ideological-political education of cadres and the struggle against technocracy. The direct participation of the leading cadres in production is one of the most important measures in this direction. It aims at educating the cadres with right concepts on work and people, blocking of the bureaucratic degeneration of the cadres, their close connection with the people and their life. Cadres, Comrade Enver Hoxha has said "must smear their hands with oil and the shoes with mud, that they should not only look up and down, but also look into the needs of the people in order that the people who lead do away with bureaucracy, with the haughty air and arrogance, with the malady of command and predilection which are especially characteristic of those who being in power think that they are only ones that create everything, that without them nothing can be done".

The participation of the leading cadres and intelligentsia in production is a great problem of principle even for the fact that it leads to: the further strengthening of the moral and political unity of the people to carry on the cause of the building of socialism, it serves as a means of not divorcing theory from practice which as Lenin pointed out, makes up one of the worst and greatest evils inherited from the old capitalist society, it is one of the actual and effective ways of gradual narrowing of essential differences between mental and manual work. It is precisely for the fact that the directives of the Albanian Party of Labour are based on such basis of principle that they have found a full support in our country which unswervingly is marching ahead on the road of socialism.



# Nursery of Arts

- ① Fourth grade pupils in the painting room.
- ② Second year pupils playing on violoncello.
- ③ A lesson on music in the third grade.
- ④ The teacher Adriana Priftuli and her pupil Leonora Shkaba during a lesson on piano.  
photos: by P. Kumi







②



④



③

Now in spring the "Labinoti" Street in Tirana is very crowded with the evening walkers. This streets becomes noisier there where a new arch-shaped building is erected. Tens of young boys and girls go in and out through its doors.

This is the "Jordan Misja" Artistic Lyceum or the arts nursery as it is often called. The lyceum's life started with the liberation of our country. Many arts cadres who today enjoy the sympathy of Albanian arts-lovers, have come out of this school during the 25 past years. The professional education begins here when the pupils are very young. The main source of this lyceum are the 8-year schools. Pupils are given professional knowledge according to their inclinations; in arts and music branches, alongside with general education. To pursue studies in this school the pupils have to win in annual competitions.

. . . We enter this new and beautiful building and visit many of the classes and work-rooms of the pupils.

The future artists are bent on their work. The pupils of arts branch have selected themes to their desires to present their annual works. Other rooms too are not still. The music branch pupils according to specialities, play parts from classical and contemporary composers. The sounds produced by their instruments make us recall Bethoven, Shopen, Chaykovsky and our comperors. . . The teacher noticed a wrong tune. The pupil stops playing and then begins to play again from the start.

These are boys and girls from all corners of Albania. The boys number is equal to that of girls. More than half of the pupils are granted state scholarships to pursue studies in the lyceum. The hostel is attached to the school building.

Hundreds of other pupils pursue studies by correspondence without suspending work.

All the necessary conditions have been created in this school that well taught and educated cadres graduate, and be worthy to work as teachers or leaders of houses and hearths of culture. Every pupils is given his special instrument free of charge by the state. Every one has his own work-room. Plenty of them may pursue higher studies at the High Institute of Arts or at the Conservatory.

Concerts given by the lyceum pupils have become a tradition to the life of the capital.

Various paintings and sculptures prove to the good and creative work done by the pupils and the teachers of this institution.

. . . We leave this place, every step of ours followed by different melodies.





Partial view of the home for the aged people.



Betiha Jakova (left) and Qerime Kalo now have become close friends.

## A HAPPY OLD AGE

The old age is a privileged and not everybody reaches it. Probably the thought that a man never thinks of his old age is true but it is undeniable that one of man's great aspirations is definitely the desire to live far into an old age. A lifetime full of work and constant efforts passes and then, in a natural way, comes the time when you have the right to enjoy the deserved title—old man.

The wish "A happy old age to you" is often heard in our country. This wish embodies in itself a deep human philosophy, the old-men's dreams and the deep respect the younger generations must cherish for the aged, the respect towards the grey hair of our grandparents and parents. There is nothing so bitter for a man as an old age without the respect, honour and the concern of the society.

The wish "A happy old age to you" turns into a reality in our socialist society, because for this shows concern the whole of our social order, which has placed man's dignity and figure on the highest pedestal.

In these few lines I would like to speak of old men who have no

By Vath Koreshi

relatives, who, during their long life didn't have the opportunity to have such relatives as to secure for them a happy old age.

I went to the "Home for the Aged" situated in one of the quarters of Tirana. There are homes of this kind in many cities of our country.

In this institution live about 70 old men and women. Different are the reasons which have made them to go and live here, but all of them enjoy the same treatment and deep respect of the people's power. Their building has a central-heating-system, a good kitchen, ambulances to meet all the needs, nurses, tailor's, rest hall and a big garden full of trees. Llazar Rita, head of this institution, tells us that all the old men who live here are given by the state an overcoat every three years, a winter suit every two years, a summer suit and a pair of shoes every year. And as I look at them I see that they are all well clothed.

I met an eighty-six year old man. His name is Mitat Vehbiu. In April last year, uncle Vehbiu returned from Argentine. He spent a whole life abroad, a life full of toil for a loaf of bread. But from his toil and sweat only the capital profited. He was not able to secure

Doctor Llazar Kita and warder Paqize Bejo attending the patient.



Some moments in the yard of the home for the aged people.







The 86 year old Servet Selamiu: The tranquility I didn't have in my youth, I am enjoying now in our comfortable home.

even his old age. And now the people's state power offered him the needed shelter and concern. He says "Here I found the greatest, the dearest, the support of the state."

He is a quiet and good-humoured old man. On the whole, cordial talks take place among the dwellers of this house, there is a warm society and harmony among them. We talk with Qazim Sheshi, Lezina Kodheli, Servet Selamiu, Betika Jakova, Natalia Graboskaya, etc. Good humour can be noticed with them all. Some of them talk in group, somebody reads something, someone else is boiling coffee in the electric heater. I visited their rooms and saw their beds. Everything is tidy and clean. 19 persons engaged in this institution, take care of 70 old men and women. If somebody falls ill, the doctor comes to examine him and, if necessary he is, sent to the hospital where he is given every medical aid he needs to recover.

A whole chair of care and concern is built around them in order to make their days as happy as possible and to make their old age happy and to prolong it.



## Use of National Incomes in Our Country

Distribution and use of the national incomes is done in accordance with the actual conditions and according to any stage of the development of our socialist revolution. The planning of our economy is arranged in such a way that high rates provided in the domain of development of socialist reproduction on a large scale, as well as in the improving of the well-being of the people, not only for a short period of time, but in a stable manner, and for a long period of time.

During the years 1950—1960, our country used for accumulation nearly 26 per cent of the national incomes and 74 per cent for consumption.

The keeping of the level of accumulation at such a rate, has been accorded with the tasks laid down by the Party during this period, in the field of socialist transformation of our country and for the strengthening of the defensive power of the country, as well as to overcome the low level of the well-being of the people inherited from the past.

During the years 1961—1969 the rate of accumulation marked a further increase. In the course of this period, nearly 31 per cent of the national incomes was used for accumulation, whereas 69 per cent was used for consumption. What is striking is the fact that even under the Fourth-Five Year Plan, the further increase of the rate of accumulation has been followed by a rapid increase of the fund of consumption. In 1969, compared with 1965, the fund of consumption had an average annual increase of about 7-8 per cent. This is another great victory of our Party's general line for the complete building of socialist society.

On the basis of the increase of social production, in the first place of industrial and agricultural production, the fund of consumption has been increased year in year out, better meeting the all-round needs of the working masses of town and countryside. According to the preliminary statistics, 1969 year compared with 1956, had an increase of 4.2 times. While the population has an increase of 1.7 times, the fund of consumption per capita was raised to nearly 2.5 times. In this way; the rates of increase on the fund of consumption exceed 2 times the rates of the increase of population.

The keeping up of a high rate of accumulation, followed by the increase of the fund of consumption, is due to the rapid growth of the national incomes created in the country (which have been averagely increased by 7-8 per cent annually). By pursuing in such a policy, it has become possible that side by side with the development and general strengthening of the country the rate of relying on our resources even from the economic-financial viewpoint has increased. Thus, in comparison with 1955, in 1967, the quotas of accumulation on the country's resources has been increased 3.4 times.

## A Reduction of the Transport Prices

Though the transport prices in Albania were modest they have been constantly reduced. Thus, for instance, the railway season tickets have been reduced by 50 per cent for workers and 60 per cent for students. Transport tickets to some resorts was also reduced. The obligatory insurance pay for passengers was abolished last year, the prices were also cut for the railway tickets, especially of the long-distance trains, which meant 8.6 million leks savings for the people.





Lee Shkreli. A composition to the people's hero Manush Alimani who invincibly stood the barbarous tortures of the fascists. (Oil Painting Arts Gallery of Tirana).



They often ask me:

— Have you known Perlat Rexhepi,<sup>(1)</sup>

(1) Perlat Rexhepi, Jordan Misja and Branko Kadta- are known as "The three heroes of Shkodra".

— Of course I have!

— And Jordan Misja?

— He was a friend of mine.

— Do you know how they fell?

— Certainly I know it. They fell about fifty metres away from the house I lived then in Shkodra.

It was the time when the communist powder was being smelt of, in Shkodra.

In Dervish Begu Street people began to speak about a strange thing. There was a house with a yard and an orchard there. No one lived in the house. Anyhow some neighbours had noticed lights in the windows of one of the rooms. The neighbours were alarmed about that. The news spread in the neighbourhood. Then some inquisitive persons started to watch the house and see whether they could see any light in this lonely house at night. To their surprise even they experienced such a thing. Fear spread all over the neighbourhood. Some old women said that it was to be taken and read prayers to the house, which doubtless was the shelter of ghosts' at night. To perform this was necessary to take permission from the owner of the house. Strange enough but the owner of the house said that he "had let the house and there were no ghosts there, but the tenant lit the light".

On the other hand the owner of the house informed the man who had paid the rent that in the neighbourhood was said that the house was visited by ghosts at night. Therefore it could be controlled by the police who could easily suspect.

When Parlat learned about it he informed the prison warder to leave his house, which was situated near the old public bath and immediately come to that one.

During that night of June, Perlat was exactly in that house and was waiting for the prison warder to bring the keys of Shkodra Prison. The problem of keys had been discussed for long.

Perlat wanted by all means to have the keys of the prison to set free all those comrades who were tortured in the prison-cells and who were so much needed outside the prison.

— I want the keys of Shkodra Prison — Perlat said one night to the prison warder.

— Are you in your senses Perlat? replied the prison warder.

How is it possible to give them to you when we hand them in, every night? Or do you want me to be an illegal like yourself!

— No — replied Perlat — Then I could not use the keys any longer. The enemy would know that we have the keys.

Then it was settled to make new keys. Wax impressions were taken and the keys were finished. The prison warder tried them and noticed that they did not fit. They were filed and refiled till they fitted.

Once the prison warder entered the room Parlat asked.

— How did it go?

— Now the keys are all right. With them you can set free not only your comrades but the whole of the prisoners if you want. The only thing to be done was to scratch out the plan.

— But spend the night here please the prison warder begged of him.

— No I'am busy replied Perlat. There is no need even to accompany me.

Parlat put the bombs into his pockets and set right his Italian cap, and after saying good-bye to the members of the family came out from Dervish Begu Street and turned into Firej Street and knocked at a newly

## WHAT HAPPENED IN FIREJ STREET

(Lived event)

by Kole Jakova

build one-storey house. The door flung open instantly and Perlat found himself in front of Jordan.

— Have the comrades already come? asked Perlat.

— Branko is here. Minuku has not yet come.

These were the words they exchanged at the door and then they disappeared into darkness.

Jordan was a teacher in Puka. A few years ago his close friend Millosh Nikolla<sup>(1)</sup> had worked as a teacher there.

(1) Millosh Gjergj Nikolla is known by the name Migjeni, a revolutionary Albanian writer.

They both had finished the primary school in Shkodra and together they had gone to Manastir to pursue religion studies and became priests.

Both of them were assigned village teachers. Both of them took up art, Millosh literature, while Jordan painting. When Millosh died Jordan was sent to replace him.

I remember that among the pictures passionately painted by Jordan, I had the chance to look at a face in half-profile. It was something very beautiful. Now that picture was put on the chest of drawers of the sitting room, there where Branko was reading a book while waiting for his comrades to come. Jordan's mother received Perlat cordially in the way she received all her son's friends. That night she was happy because her other son, who was a soldier had come to see them. It is true these friends were dangerous, because the government was looking after them but anyhow the house was a little out of the way and no one would think "bad people" could come there.

Perlat greeted Jordan's brother and was very glad that he had taken the carbine with himself.

One never knows — joked Perlat. It is very nice to have such a carbine in the house. We are living hard times. They expected Ndoc Mazi who was illegal like Perlat and Branko. Ndoc was coming not

knowing — he did not even think about it, — that someone skilfully followed him.

For a very long time, the spy Cuni Hajdari was trying to discover a communist nest. Such a job was very profitable. One could make money, one could get a position and become even famous. So Cuni could win the heart of Italians, who had recruited him as a simple spy. Cuni had but one desire: to become a gentleman. To achieve this he chose the way of spying.

During the time of Zogu regime he had been a spy too. For Cuni spying was something normal and moral. Cuni never thought that the day would come when he was to give account for all his spyings.

There at the police station he had boasted that he would by all means discover the communist nest. He knew no other communists except Ndoc Mazi who had lived in the street Cuni had to pass through.

Ndoc came out from an underground base and made for Jordan's house.

Cuni noticed him first near the big church. He recognized him at once and followed him. He carefully followed him up to Firej Street. I say carefully because Ndoc was himself very careful and knew when someone followed him. Cuni notice that Ndoc entered a lane and knocked at the door of an one-storey high house.

The nest was discovered. Full of joy, Cuni reached the police station. This information made the officer on duty run off his senses for joy. He rang at once up mister Kavaliero who was the city's questor.

Mister Kavaliero, a sturdy short-bodied man got up very quickly from his bed, put on his clothes and his eye-glasses and left on foot for the police station. Once he arrived there he ordered some other agents to be sent to Firej Street and see if other communist were to come to that house too. He ordered no one to open fire before the arrival of military forces. When he called Cuni to his office and talked to him privately,



he even patted Cuni.

Cuni for his part did not hesitate to augment his lies saying that there were tens of communists in that house.

I recognized only Ndoc Mazi among them. Cuni kept saying. But to my judgment there are to be found all the communists commanders of Shkodra there.

That night Ndoc did not stay for a long time in Jordan's house. So he had left the house before the agents' arrival and had made for another base in Markuka Street.

At one a clock at night Jordan's house was surrounded by hundreds of militiamen, carabinieri and policemen. Before dawn in Ballabana ward cracked a door. It was the door of the house of Gasper, the older-man of the quarter. He was to go to Jordan's house and tell him to deliver all those hidden in his house.

Gasper boringly scratched his head. He was not willing to such a thing. Gasper had no idea of what communists were like. He only knew that they were brave and could fire guns. He already knew that the comunists did not like Italy. . . In his subconsciousness.

Gasper did not like Italy either because as he put it: Italy had occupied our country. Unwillingly he joined them.

On the way — as he later on related — he kept saying to himself. "Oh poor Gasper where are you heading for?"

Can a man tell one to deliver his friends to the enemy?"

Gasper knocked at the door and announced that he was the quarter's olderman. Jordan opened the door.

— Please come in Gasper — Jordan told him when he saw him unaccompanied.

— No friend, I have no time, but shamefully I admit they I am ordered to tell you to deliver those who spent the night in your house, because the government wants them.

Your house is surrounded from all sides.

Jordan became pale.

— There is no way out, you mean — he said after he pulled himself together.

— Yes, there is no way out.

— But what do you think Gasper?

— I think you have to act according to your mind and according to your heart's desire.

— That is it. It is not the custom of Albanians to deliver friends — Jordan replied calmly.

Gasper's face shone.

True it is — he exclaimed full of joy.

— Tell the fascists that the communists don't surrender. These are our words.

— Bravo! Gasper replied.

— But if you can, please intervene with them to let my folk unresponsible in those affairs, free to go.

— Well said Gasper and left very satisfied.

It took not long and he came back. The fascists had agreed to take over the members of the family. Then for the last time the mother embraced her son, the brother his brother and the sister her brother. This was a quick and sorrowful departure. Such a departure has left a deep impression on the hearts of Shkodra people. Gasper was a witness of this scene. He saw how the mother embraced Perlat and Branko too. He couldn't stand weeping. The communists were renewing in his eyes the brave deeds of good old times.

A heavy explosion announced to the Shkodra City in the dawning of the tragic day of June 21, 1942. Those surrounded — Jordan Misja, Branko Kadia and Perlat Rexhepi, threw the first bomb. They threw it on the orchard side and climbed the small windows hoping to get out. But the fascists sentries had long before dug trenches in the orchard and were ready to shoot. They saw them when they tried to climb the high windows, which served only to enlighten the house. They opened fire with guns and machine guns at once. People still sleepy went out to see what was happening. Their surprise was even greater when they saw the roads occupied by carabinieri and other forces.

— Twenty communists are surrounded — that was the first news they received.

— Later on those twenty became forty, fifty and reached up to three hundred.

It did not take long and the heavy explosion of bombs was renewed now but heavier guns and machine-guns were heard from all sides. In Firej Street there was a real front. The fascists not interested in the alarm of the matter wanted to finish as soon as possible. That is why they threw lots of bombs and kept shooting heavily. Early in the morning they had evacuated the houses in the vicinity and had filled them with militiamen and other armed forces. Even on the roofs of the two-storey houses were climbed fascists armed to the teeth.

This real battle lasted at least for an hour. Then the fire ceased. The fascists forced Gasper once more to go there and see whether they were killed or whether they wanted to surrender. Gasper went and met them once more.

— They don't want to surrender — said he angrily when back.

— Is anyone of them killed?

— The youngest one is killed. (2) They have placed the dead one

(2) Branko Kadia.

in the yard.

— What was his name? they asked impatiently.

— How can I know his name? They don't speak about it.

— How many are they?

— I myself saw only two more.

— Impossible. There are at least ten of them there.

From shootings that followed a militiaman was killed. He wanted to display bravery and entered the yard. With two bullets he was received there and he fell dead on the ground near Branko. The battle was renewed: Now to the help of bombs and machine-guns came an aeroplane too. It circled round the house and wanted to bombard the house from above. But they were aware that the bombs could fall on other houses and cause damage to the fascist forces. The situation became graver and graver. A decision was to be taken. A lot of people came to see what was happening there. It seemed as if the whole of Shkodra had flooded and covered the Firej and Ballabana Streets. Hundreds of forces were needed to restrain the people.

In everyone's face one could read hatred for the occupiers and sorrow for these surrounded, in the eyes of the mature new one could see drops of tears. They were exactly those youths, just a bit over twenty, who were teaching the Shkodra people how to fight the foreign occupiers.

The mothers were weeping. The enemy could see that, therefore a decision was to be taken. And the decision was taken by the city's governor Daut Carçani.

— Burn the house! — he ordered. Let them not surrender if they don't want.

Then from all sides, on Jordan's house were thrown battles of benzine to which bombs were attached. Hundreds of such bombs were thrown on the roof and on the windows. The fire spread all over the house. To everyone's surprise the people heard from far away Perlat's voice crying:

— "We are still alive. The communists don't die so easily." A bomb with benzine fell near Jordan and his clothes caught fire. Very quickly he crept from the window into the yard and there he sprang down into the well of the house. Perlat remained alone. The roof was burned and timber was falling down. Perlat once in a room, once in another was firing his last bullets on the enemy.

After the crash-down of the roof the enemy's bombs fell on the mattresses and did not explode. Perlat took these bombs skilfully and threw them back to the fascists. And he always kept saying: We are alive, we are still alive".

His cry sounded into ears of fascists like a death bell. The hours passed. The first shootings were exchanged at 5.30 in the morning and now the time was almost 11.30 but still the house of the three communists did not surrender. The first grew fiercer. The fascists could see now Perlat fighting. He had fallen on the flower near the door. His legs were completely uncovered. Two or three machine-guns were shooting hundreds of bullets in his legs which by now had almost lost their shape completely. The fascists were then convinced that Perlat was dead. As for Jordan they thought he would have been killed and Perlat would have hidden him.

The exchange of fire stopped again. Not a simple sign of life from the house. Then the fascists ordered Zog Sokoli, himself a fascist to enter the house and see whether Perlat was really dead. Creeping on the ground with revolver in hand Zog approached the door. When he cropped up the head to see where Perlat was, a revolver was fired at him and he fell dead near Perlat's head. Perlat killed him. He seemingly had kept the last bullet for him.

It did not last long and the biggest beam burnt now by the fire fell on his head. Revolver in hand Perlat died. The tragedy of Firej Street came to an end.

But again no one dared to approach the door. They feared Perlat would have kept another bullet for someone else. Skilfully the fascists climbed the wall from behind and saw Perlat and near him the fascist Zog Sokoli. Both of them had the revolvers in their hands. Both of them were dead.

A desire was to be seen on the faces of Shkodra people who did not want to leave the place. They waited there for Branko and Jordan to pass by. And Jordan passed by alive. The fascists discovered him in the well and forced him out. Later on Jordan was hanged in Shkodra. Perlat laid on a very bad stretcher was carried through the streets by the fascists.

The fascists thought that they would frighten the people and that they had achieved the victory by destroying the small partisan unit. But this battle proved the opposite of it. The happenings in Firej Street were a call to arm to the brave ones. They died but their heroism was raised to an eternal pedestal.





On martyrs day, May 5th, pioneers stand as guards of honour and lay wreaths on the graves of those who gave their lives for the liberation of the country.





①

Cinematography

*“The Eighth in*

②



③







④

## *Bronze''*

Recently "New Albania" Film Studio completed the feature film "The eighth in bronze", which was expected by spectators with keen interest.

The authors proceed from a detail of our days to give the events of 1943-44 years when our country had been occupied by fascism. The bust of a hero is being carried to his native village in his memory. It is just his comrades in-arms who are carrying the bust to the village. While walking to-

wards the village holding the bust on their shoulders their memory takes them back to those days when the gun of the Albanian poured fire and hatred against the occupationists. They recall the heroic feats and actions of the partisans who looked scornfully upon death.

Every step towards the village makes them bring to their memory the brave Ibrahim who though wounded kept fighting and succeeded to instil communist ideas in

the doctor's family where he is sheltered to be cured.

Again before the spectators' eyes the hero's bust appears in the center of today's village. The peasants there stop work and gather to honor the memory of their son who fell heroically in a battle against the Germans and their collaborators. Viktor Gjika is the film director.

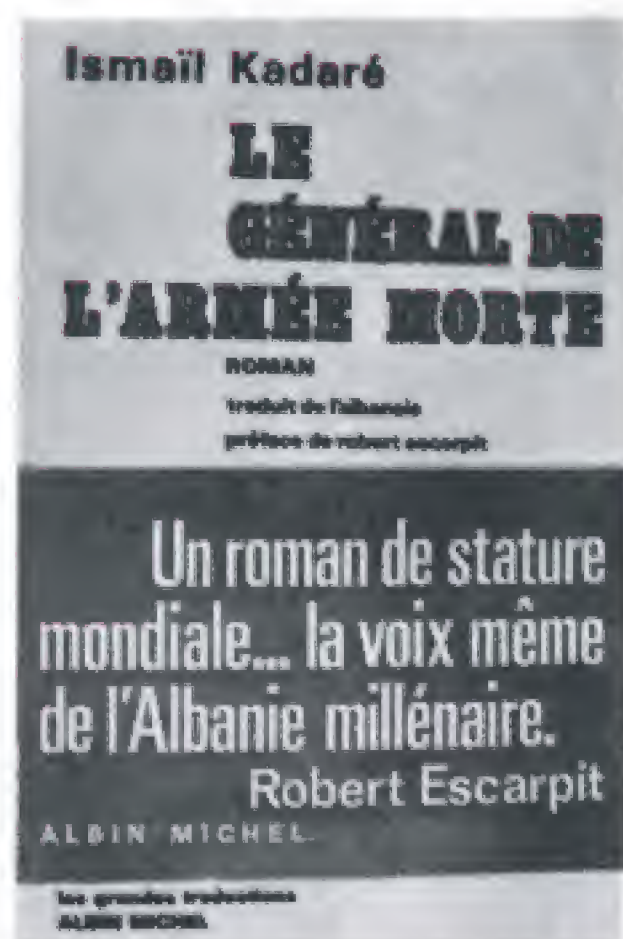
① Mevlan Shanaj in the role of the Commissar and Vangjush Furxhiu in the role of the villager, Arif.

② Petrika Riza in the role of the commissar. Now the commissar is in bronze and his bust will be set in his home-village.

③ Sander Prosi in doctor's role, who sheltered and cured the Commissar, Ibrahim.

④ Yllka Mujo, a 17-year pupil in the part of Alma, doctor's daughter. It is the first time she comes on screen.





— Robert Escarpit about the Novel:  
 "The General of the dead Army"  
 Published in Paris.

Recently there was published in France the Novel "The General of the dead Army" by the Albanian writer Ismail Kadare. In the notation of "Alben Michel" Publishing House it is stressed among other things, that the publication of this novel in France" will bring a discovery; that of a new Albanian literature, almost unknown to us and, which, at first time places its author in a desirable line in the international literature sphere".

The preface to the novel in the French edition is written by the known French writer and publicist Robert Escarpit, who visited Albania some years ago.

We are publishing a summary of the preface in the following.

## The Face of Present Day Albania

Every country has at least two faces, that will have the most uncompromising friendship in the world. Put distrust in it and there will be a red guard behind every stone, a policeman behind every door, a wild mystery in the turning of every road. Put trust in it and there will be music in the small café terraces of Tirana, there will be dream colours in the Korça carpets, there will be grape reaper perfume in Permeti raki<sup>1)</sup>. Put

1) Albanian brandy produced out of grapes.

contempt, condescension, pity, and you will feel as if weighing on you the stony eyes of the mountaineer with hooked-shape moustache which go deep into his cheeks lost in reveries, who puffing at his cigarette judges you, skins you, deflates you, just as Ismail Kadare does to his mute general.

That, Albanian, stands there since the neolithic age, propped against the rock, ready to fire with rifle, with javelin, with stones against everything coming from the sea or from defiles. Every rock gives birth to an Albanian and the ground is swelled by the bones of the victorious armies, which have invaded, enslaved, tortured, mutilated and massacred these people without conquering and destroying, them. This is a people just as this language, older than that of Homer's heroes, in which have penetrated and have

digger alone, Reiz killed by the bones of an enemy killed since 20 years ago, represents but the immense pain and anger of a people with a tragic history.

The general who gathers his divisions and his army of bones feels himself among these two lonely dead heavier defeated than his forerunners of war. He strangely dances on the graves together with the one-armed general of another dead army, with a quack politician and with a suspicious priest.

He finds nothing but the autumn earths and the winter snows in this Mediterranean country, during two years of exhumations. Ismail Kader with his sharp and dramatic chronology offers him neither the spring nor the smile. Everything starts with the rain and the snow and everything ends with the wind. Still, the smile and the spring are always there on every page of the book.

... Without streets and schools, a country of serfs and feudals, forgotten in the bosom of Europe, yesterday's Albania hardly had a literature, but she has always had and still preserves a powerfully oral poetic tradition. On the 25th anniversary of the liberation of Albania, Ismail Kadare gives to the French readers a novel of a world stature, a novel which is the voice of millennium Albania who is telling the peoples of the century about her renewal.

## Albania at the 1970 International Fairs

This year Albania will participate in many international fairs with pavilions of goods, information bureaux, and delegations.

— At the Paris International Fair (France) — April-May

— At the Cairo International Industrial Fair (UAR), May

— At the 34th Artisan International Fair, Firenze (Italy), May

— At the Stockholm (Sweden) Consumers Goods Samples Fair, September

— At the Bucharest International Fair (Rumania), October

— At the Milan Sample International Fair (Italy), April

— At the Izmir International Fair (Turkey), August, September

— At the Leipzig International Fair (GDR), autumn

— At the Plovdiv International Fair (Bulgaria), September

— At the Leipzig International Fair;  
 — At the

ry, Agricultural and Industrial Fair of Algiers (Algeria), September

— At the Brno International Fair (Czechoslovakia), September.

## Agrarian Bank Founded

At the beginning of 1970 the Agrarian Bank began its activity as a credit institution for the agricultural cooperatives. It is part of the financial system of the republic

The Agrarian Bank was founded in order to improve and extend the aid of the state organs and national economy given to the agricultural cooperatives. With the credits received from the State Agrarian Bank the agricultural cooperatives will be able to increase agricultural production, better manage and administer their cooperatives.



# Little Bits from Everything



## The City of the 2,000 Stairs

A stranger wrote this after visiting the city of the 2,000 stairs-Gjirokastra: "Never have my eyes seen such a queer and extraordinary city".

The French journalist G. Chantepleure write: "Gjirokastra strikes me as strange and at the same time pleases me. Seeing it the impression I get is not of something familiar nor is it the view of a city visualized before. Wherever I turn my eyes it is the silvery city I see. . . It is here, it is where, capriciously piled up around the castle. I look at it and never I fed up with it but on the contrary I want to look at it again".

## The coins of ancient Shkodra

Ancient Shkodra which was the principal centre of the Labeat tribes was the city which issued coins during 100 years since the second century of our era. It belongs to those Illyrian cities which had become in the 4th century before our era advanced, economic and handicraft centres.

in



Shkodra are mainly bronze coins. The sphere of their circulation was narrow, covering mainly the area around the city, having full command over the market. The Shkodra coins bear the inscription of the name of the city and are decorated with figures of Illyrian ships, shields, helmets which are all purely Illyrian.

## Electronics and production

A number of the country's industrial enterprises are effectively using electronic equipment for checking or commanding the process of production. Electronics is finding ever more wider use in a series of other branches of economy which has resulted in the increase of the productivity and in the improvement of the production quality.

The currents chair in the polytechnical faculty of the Tirana State University has responded to the production demands to solve a number of questions on technical equipment. Two high-frequency generators were built for wood and tobacco treatment. Another generator has been designed for dressing mechanical parts in steel by means of electronics.

## New vaccines

The Institute of Hygiene and Epidemics, after experimental and scientific research work managed to produce the vaccine against "pertussis". After the production of this vaccine, the working collective of this institute set to work for producing another combined vaccine which is against three infections: diphtheria, tetanus, and pertussis.



## Postage Stamps





# Early Albanian Hun



- ① One of J. Albanezi works in Vicenza of Italy.
  - ② View of the Pojani Monastery (Apollony), a work of the XIVth century.
  - ③ Valide Sulltanie — work of the Albanian master Meremetçi Mustafa Aga.
  - ④ Inner view of the mosque of Sultan Ahmed the first.
  - ⑤ One of Andrea Aleks'i's works in Dalmatia.
  - ⑥ View of Franciscans' yard in Ragusa, work of Miho Tivarasi.
- ①



# anists and Artists



The afterglow of Middle Ages found the cities and towns of our country under development.

At a time when humanist trends were giving rise to new hopes to the peoples of Europe by exalting the dignity of the people who were sapped by obscurantism, their trend found helpful ground in Albania too. Just as in many regions of Europe in Albania too, the main art was architecture, whereas sculpture and painting were subsidiary arts. At that time, the work for the reconstruction of castles imposing palaces, towers, fortifications and fences around towns, blossomed.

The tradition of construction in our country was so developed and Albanian masters enjoyed such a reputation that they were asked by every country of the Balkans to erect buildings, temples, bridges and castles with their valuable experience inherited generation after generation. According to the then custom, artistic works which had mainly religious content were not signed by. During the afterglow of Middle Ages there began to come out from the darkness of anonymity some Albanian artists who became known for setting up beautiful works. Progon Zguri besides many architectural works set up in Macedonia, he in 1295 directed the work for the construction of St. Klement church and that of St. Mary in Ohër; master Pjetër Dahni led the work for the construction of some monumental buildings in Shkodra by the end of the XIV century. Meanwhile, documents of Dalmatine archives prove that the Republic of Reguza had employed in 1388-89 a painter from Durrës but his name is not mentioned. In fact archives documents of XII, XIII and XIV centuries mention only a few artists' names though the traces of their activity appear both in islands or coastal areas of Dalmatia and in inner territories up to Bosnja and Serbia. According to the Dalmatine historian, professor G. Gelcich, during the XIV century more than forty distinguished painters emerged from an area of Northern Albania alone. Many and many works which today are looked upon as Dalmatine professor Gelcich declares — are set up by Albanian masters. The distributors of Roman art who ornamented with their work Dalmatine cities came from Albania, but forgetfulness buried their names in those foreign countries. We know something about two masters from Tivari, Radovan and Miho, the latter had build "together with his fellows" that beautiful hall of the Franciscan Monastery of Ragusa (about 1360 year). We know somewhat more about master Vlladanjin and even more about Andrea Aleksi, sculptor and architect from Durrës (1425-1505), who has left a series of works of high value in the cities of two coasts of Adriatic.

All these Albanian artists emerged not from nothingness, as an occasional phenomenon but were born and trained through home traditions. The fact that they were not one or two but "many and many" proves that we have to do with an all-round flourishing of our country at that time.

The hundred-long war (1387-1479) between the Albanian people and the Ottoman armies which continuously threw themselves like a destructive lava bringing about mourning and misery, turned into ruins many flourished centers together with their artistic statues and memorials of our country. Our imagination fails to make a picture of those cities or castles before their downfall, though as Barlet says, "The ruins themselves tell what and how many they were".

The best part of the artistic memorials



of the pre-Turkish epoch that escaped destruction belong to the religious sphere. The buildings which we have from that time (mainly castles or feudals' residences) are of no artistic value because the conditions of the time made people construct strong buildings to be defended from danger rather than building beautiful ones.

The XV century was one of the stormiest periods to Albanian people, for it witnessed the glory of many and many victories under Scanderbeg, as well as the heaviest misery after his death: the Osman invasion. After the occupation of our country by the Osmans, Sultan Mehmet II ordered that Albanian artists and the best artisans be gathered, particularly masters of construction to be sent as spoils of war to Anadolli where they would reconstruct the damaged Stamboll besides many other constructions.

Among these artists and artisans there was also master Kristo Dullo from Berati District alias "Atiq" (meaning free slave) Sinan Aga. This is the first Albanian artist mentioned in the historical records of Osman empire as the head architect of the construction of Jeni Mosque and the complex of the buildings round it. He is the first but not only the Albanian artist. It is worth mentioning, among many Albanian masters, Koxha Kasemi from Gramsh of Tomorica (or from Kozar of Lushnja) who together with his assistant and compatriot Mermetçi Mustafa Aga constructed the magnificent work "Valide Sullatnie" next to the Gallata Bridge. It is also worth mentioning the author of the mosque and of the beautiful fountain in the Ipodrom Square ("At-Mejdan") as well as many notable works in Meka of Arabia. The hands of Albanian masters made many hydraulic works in many countries of Balkans as well, besides magnificent constructions. Dhimitri Kantemiri (the prince of Moldavia, XVIII century) had written: "It is sufficient for one to see the Stamboll water-pumps to become convinced of their abilities".

To escape Turkish rule many artists, painters, sculptors and musicians fled away from their homeland together with a Pleiads of humanists distinguished at that time in various fields of literature and science in some cities or centres of Europe.

One of these is our first historian, Marin Balerci, who is known as Scanderbeg's biographer. Another one is his fellow-countryman, Marin Beçikeni (1468-1526) or "Marino di Scutari", author of many literary works published in Latin, professor of oratory and literature in Venice, Brescia, Padova and Ragusa.

We also have Gjergj Marubi (1494) who described the siege of Shkodra ("De scodrensi obsidione) and Mikel Marubi (1450-1500) who left Stambul to settle down to Italy where he became known for his poetry inspired by his longing for home. Another Albanian humanist who became famous in the cultural and political life of Ragusa as a skilful mathematician and astrologer was Gjon Gazulli whose reputation was spread over Dalmatia, Italy up to Hungary where he was invited by Matia Korvini when the latter came to the throne (1469). After Gjon Gazulli finished his studies in the faculty of "liberal arts" of Padova, he (on January 31, 1430) had to give his exams before the doctorate commission which had two Albanian professors among the other ones. They were Gjergj Gapsari and Fra Andrea from Durrës. Leonik Tomen who was the chief of the philosophy faculty board of Padova is singled out among the Albanian humanists. He had written a series of literary, philosophical and historical works, which show us of his wide and deep knowledge.

There came out from the students ranks

of the faculty led by this humanist his fellow countryman Maksim Artioti, an extraordinary man who after having strolled up and down some Italian cities entered one of the places of Athos where the Durrësi musician of medieval, Jan Kukuzeli had once lived there. Then, at the invitation of Ivan the Terrible he went to Moscow where he became noted for his wide culture as a perfect publicist, writer, latinist and hellenist, and as a translator of many philosophical and theological works etc.

Many glorious people mentioned in the history of Italian art and culture were of Albanian origin as often their surnames prove it ("Albanes"). Of them we have Franchesk Albanesi (XV century) and his two sons Gjoni and Jeronimi who decorated with their sculpture Venice, Padova and other cities of North Italy. The people of Vinchence have written an inscription to honour them comparing them with Phydia and Polykleti.

In different galleries and pinacothecas of Italy there are many paintings of another Franchesk Albanesi (XVI century) from Kelmendi by origin (Northern Albania), who because of his very good works was called "Anacreontic of painting".

In 1464 the family of Mikel Laça had left Kelmendi settling down to Urbin of Italy. From this family descends Matia Albania known as a master of selected violins.

Aleks Tarketa after having left Kelmendi too, chiselled in 1480 the temple of the Milani arch-church ("altare albanesi").

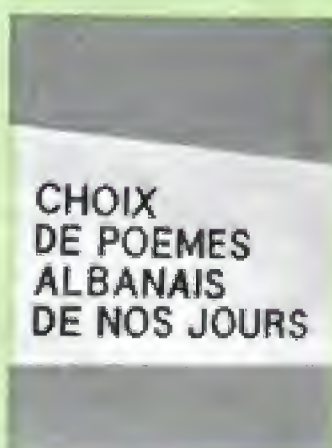
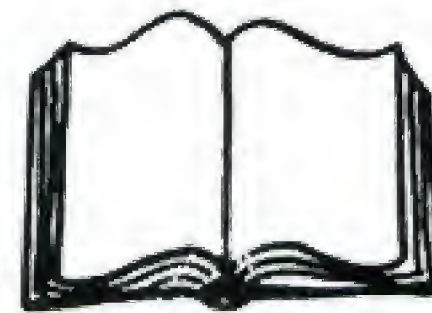
We have just mentioned some names of early Albanian humanists and artists. But who can trace back to their prosperous activity and jot them down in a few pages?

Who can write the history of so many masters who emigrated to leave in foreign countries so great a series of works?

We might have left untouched other early Albanian humanists and artists that we don't know yet.

The Turkish occupation interrupted for a long time any artistic and cultural development of our country but it could not wipe out the artistic inclination and the creative abilities of Albanians. Gradually our cities started recovering. Many works of greatly artistic value to our medieval art as for example the paintings of Onufër from Elbasan and those of Nikolla (Onufër's son) as well as those of his workmate, Johani, started again flourishing in the XVI century. Likewise the paintings of Dhimitri from Lini, then Miholi's from Jerma (1662), Later David Selenica's, Kristo's and his workmate's paintings (1762) as well as Konstantin Spartaku's paintings (1736-1767) and those of brothers Konstandin and Athanas Zografi (1744-1783) and other authors who continued the century-long tradition of painting not only on the temples' walls of our country but also in foreign countries. Sculpture and architecture developed alongside with painting; Suffice it to mention the chisel master Andon Korfuzani (1758) or the construction masters Gega and Themeli. In comparison with the small area of our country we have got a great wealth of artistic objects that with their beauty and stability testify to the inclination and technical abilities of Albanian masters.

What we wrote about this number of literary men and Albanian artists brought up either in Albanian climate or dashed to foreign countries by historical storms, suffice it to show what a great contribution small Albania made to enrich the national and international fund of cultural and artistic history.





# New Books

It was recently that "Naim Frasheri" Publishing House had a series of books printed and translated into foreign languages.

## History of the Albanian Party of Labour

The first and second chapters of the History of the Albanian Party of Labour both in French and English is now on circulation. These two chapters deal both with the period during which the Albanian Communist Party was founded and the period of the National Liberation War.

## Speeches of Comrade Enver Hoxha

This book contains the major speeches of Comrade Enver Hoxha during 1967-68 years. It has been published both in English and French.

## Socialist Albania is marching onward

An album devoted to the achievements of our people during 25 post-liberation years. Through 200 photos, interesting scenes from the work and life in various domains of our country are picked up. The greater part of the photos are coloured.

## Unbeaten lawns

It is a volume which contains 9 selected novels of our present-day writers who treat of National Liberation War themes and mainly of the people of our days.

## Volume of poems

Prose poems of 26 different authors are published in this volume; they depict topics from the National Liberation War and from our days. You can have this volume translated both in English and French.

## Worker's achievements in social field

This brochure acquaints the reader with the social insurance system of Albania, with the pension system and the facilities our mothers enjoy and the care taken for workers. This brochure is published in English and French.

In order to be provided with the above-mentioned books, the reader may address to: The Book Selling State Enterprise, Bulevardi "Konferenca e Pezës", Tirana. — ALBANIA



## SPORT

Snapshot from the match between the Albanian team and the Rumanian one.

photos: by P. Sheqeri

Football is the most popular sport in our country. It occupies an important place with national championships of three categories, with matches of the youth, "Shpresa" teams, cups etc.

The football players of the main clubs: "17 Nandori", "Partizani", "Vilaznia", "Dinamo", "Labinoti", "Besa", have played against many foreign clubs. Last year our "17 Nandori" team participated in the matches for the cup of Europe organized among champion teams. At the same time "Dinamo" team played against Rumanian, Bulgarian and Yugoslav teams in the framework of the Balkans' Cup. "Dinamo" won in Tirana against "Bori" of Yugoslav and "Universitea" of Rumania etc.

During the years 1970-72 our country will take part in the European Championship among the representative teams as well as in many other world and European activities.

## FOOTBALL



